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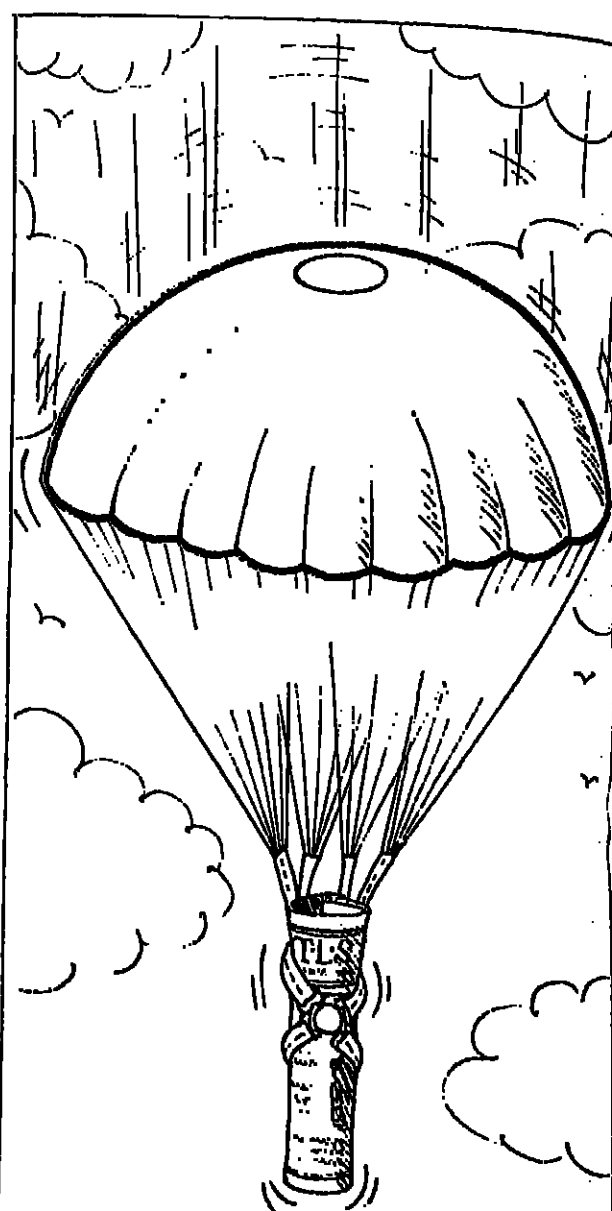
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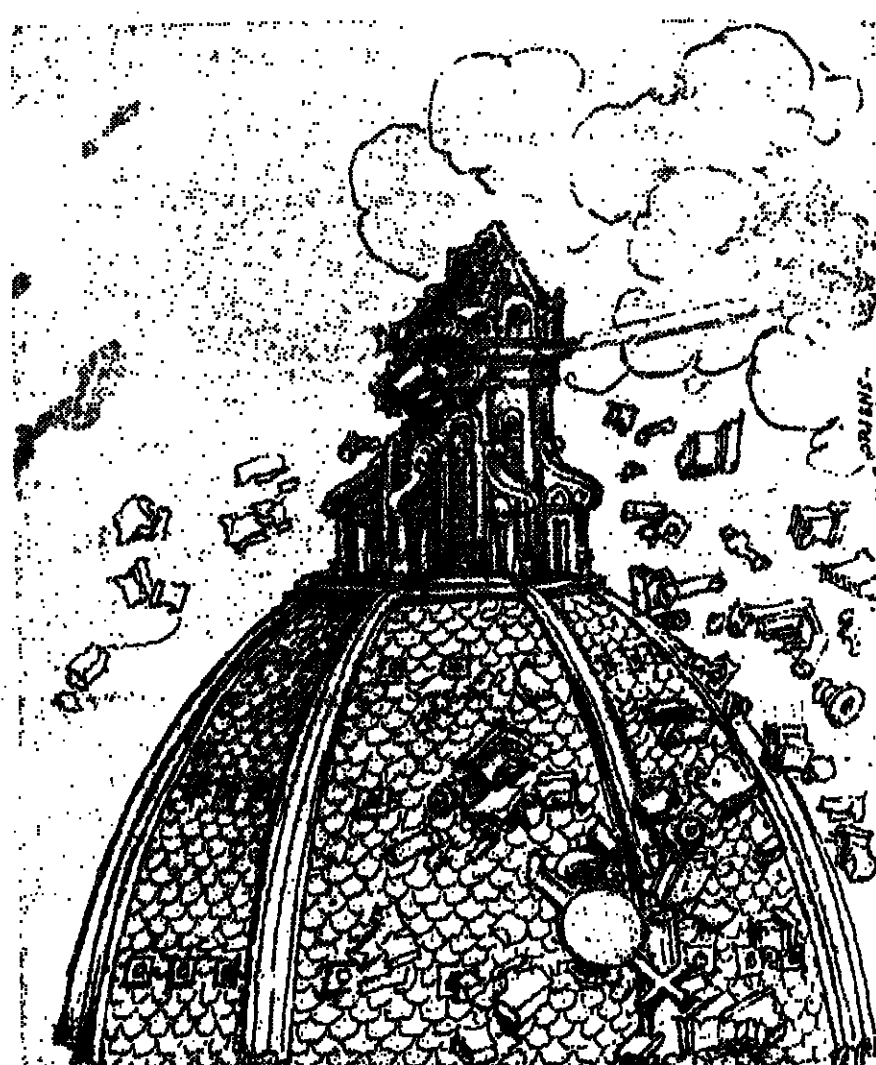
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# T.L.S.

## THE TIMES LITERARY SUPPLEMENT

FRIDAY • 15 AUGUST 1980 • No 4038 • 35p



On January 27, 1861, the lantern surmounting the cupola of Santa Maria del Fiore in Florence was partly destroyed by lightning. This contemporary drawing of the disaster is reproduced from Filippo Brunelleschi, The Cupola of Santa Maria del Fiore, by Howard Saalman (334pp with 167 plates. Zwemmer. £60.0 302 02784 X), which will be reviewed in a future issue of the T.L.S. The lantern of the Duomo became the frequent target of bolts of lightning only after the addition to it of a great bronze ball and cross (seen plummeting to earth in the picture) in May 1472. From then on, as Saalman says, lightning struck "with depressing regularity, inflicting major damage to the building. Fragments flew into the Via dei Servi and as far away as into Borgo San Lorenzo".

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## THE TIMES LITERARY SUPPLEMENT

AUGUST 15, 1980

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## Fifty years on . . .

In the TLS of August 14, 1930, A. Clutton Brock reviewed Roger Fry's *Henri Matisse*:

... Never, perhaps, has Mr Fry's analysis been more subtle or more exact than in this essay. The mere examination of Matisse's talents and gifts without reference to his position in the tradition of European art might tax the ingenuity of most critics. But Mr Fry begins with Caravaggio. It is indeed he who gives us the whole history of the problems which Matisse has to solve. The most important of these is making an exact synthesis of the two conflicting desires of the painter, "on the one hand," as Mr Fry puts it, "to realize his vision, on the other to be a maker."

... Matisse then took up with group of important artists to experiment quite blindly with an unexplored technique in the hope that they would lead him somewhere. But Matisse does not seem to have experimented blindly. He repeated his "Dessert" in the new manner, translating it into the new idiom in which plastic values were replaced by flat patches of colour. And thus he found the essential Matisse's art is based, as Mr Fry says, on "equivocal and elliptical" terms. That is to say, briefly and brutally to epitomize a long analysis, everything in his pictures, both colour and line, count twice over.

His colour, and especially those famous patterns, both take their part in a flat decoration and suggest with unerring accuracy the position of objects in space. Similarly, his

line both makes a rhythmical arabesque and suggests, with equal unerring accuracy, a volume; and yet all this is done in pictures where there is hardly any contour. They look like light and airy comments, simple abstractions from the complexity of nature. And yet, as Mr Fry points out, they are comments, simple abstractions from the complexity of nature. And yet, as Mr Fry points out, they are comments, simple abstractions from the complexity of nature. And yet, as Mr Fry points out, they are comments, simple abstractions from the complexity of nature.

It will be seen how greatly the modern artist's solutions of the same problems with which the old masters were occupied have grown in complication and difficulty. One must conclude that no one except the artist himself could quite understand the problems with which the old masters were occupied have grown in complication and difficulty. One must conclude that no one except the artist himself could quite understand the problems with which the old masters were occupied have grown in complication and difficulty.

## ENGLISH LITERATURE

GEORGE ELIOT:  
The Mill on the Floss  
Edited by Gordon S. Haight  
536pp. Clarendon Press: Oxford  
University Press. £20.  
0 19 812560 7  
JOHN CLARK PRATT and  
VICTOR A. NEUFELD (Editors):  
George Eliot's Middlemarch Notebooks  
A transcription  
University of California Press.  
£16.50.  
0 520 82867 8

It is appropriate that the first volume of the long-awaited Clarendon Edition of the novels of George Eliot should be the work of Gordon Haight, the general editor, and also of the nine volumes of George Eliot's Letters, and her biographer. The text of George Eliot's novels is relatively uncomplicated, but there were inconsistencies and errors which she overlooked in reading and correcting the editions she saw through the press in her lifetime. Professor Haight uses as his copy-text the third edition of *The Mill on the Floss*, which was set up in stereotype after a copy of the second edition corrected by George Eliot, and in a few cases page proofs for the first edition, but not for the second, for which she suggested only one alteration.

The copy, which she sent to Edinburgh in 1862 for new editions, exists, but has not been used for copy-text because of the "many obvious misspellings" which she inserted, and which were corrected by the printer, who made a few of his own. Once set up, the 486 pages were electrotyped and used for more than sixty years in impressions differing only in width of margin, quality of paper, title-pages, and binding. The cheap edition of 1862 in one volume sold at 6s, and the stereotyped edition of 1867 was published in nine 6d numbers or in cloth at 3s 6d. (The first edition of 1860 in three volumes had sold at 15s 6d.) George Eliot and George Henry Lewes were always eager to try new formats and methods of publication, especially since sales of the first two editions of *The Mill* were disappointing compared with those of *Adam Bede*, though the cheap editions of all her novels were also attempts to compete with that "railway" fiction which was cheap in every sense of the word.

The note on choice of text is flawed by the unfortunately chosen press account in *Notes and Queries*, 1868, and in the last of those editions said to be available to the editor, published August-September 1878. The note begins with a proposal of Lewes's made in February 1877, for a new and uniform edition of the works of George Eliot. The note would do very well. . . . Later we have on extract from John Blackwood's formal offer for this "library edition" and a summary of his estimate that it would "take a sale of some 750 copies to pay the preliminary expenses of stereotyping and printing." At no point in this section, or in the section immediately following, on "Choice of Text," are we told Haight's reasons for not taking the Cabinet, the last edition published in the author's lifetime, and set them out clearly in his "Textual Note" to the Riverside edition of *The Mill* of 1961, where he explains that the Cabinet edition went through the press in August 1878 when George Eliot was distraught by Lewes's final illness, and there is no evidence that either of them read the proof; the edition has an unusual number of typographical errors. I cannot understand why this explanation has been left out here.

Haight finds the manuscript superior to all editions in its larger and freer use of dialect. George Eliot knew that the dialect would have to be toned down in proof, but she plainly felt that her auditory imagination demanded the fullness of a familiar language, while sensitively acknowledging the need to be toned down in proof. The example of the artist's discrimination between inner and outer need. The final choice and compromise were helped by Lewes, who tested the text for intelligibility. Haight hankers, rightly, after the vivacity and roughness of the manuscript version, and it is good to have it there in the footnotes and manuscript readings. He comments that these readings reveal discrimination between degrees of dialect. Some remains in the text, if only between the laconic received English of Mrs Deane and that of her less rapidly rising sisters, and between such as Mrs Deane's "tively," "Miscellaneous Quotations" and "George Eliot's Miscellaneous" probably in the hand of Mrs E. Carrington Overy. The book is photographed typescript in landscape. It is a pleasant world, though the editors are not keeping to the original pagination or lineation. I can't see the justification for this format. Its title, *George Eliot's Middlemarch Notebooks*, is slightly misleading, since the notes are not *Middlemarch* notebooks at all—the *Quarry* for "Middlemarch", edited by Anna Theresa Kitchell and published as a supplement to *Nineteenth-Century Fiction* in 1950—is now available only as part of the horribly printed Norton edition of the novel in an ideal world, these three books, all quite short, would be published as one volume, especially since the original publishers of the "Quarry" were the University of California Press.

The "Quarry" was more specifically a notebook in which George Eliot wrote her working notes for the novel and its arrangement into elements, scenes, and motives is as illuminating as its contents. It also contains the bulk of George Eliot's extensive research and reading of medical subjects, as well as some notes on the Reform Bill. By comparison, the Folger and Berg notebooks present us with raw materials, though they are no less interesting for that. As the editors observe, they provide us with a record of what we have been the greater part of the author's reading in the years when she was planning, replanning, "simmering", and writing *Middlemarch*. The Folger begins in August 1868, and ends in autumn or winter of 1871, and the Berg begins at the same time and goes beyond the writing of *Middlemarch*. The editors include all the Folger book, but only the relevant 117 out of the Berg's 308 pages. The Folger has two sections, each starting from different ends, one mainly on prose and the other mainly on poetry and drama. For good measure, the editors include a valuable checklist of George Eliot's reading during the *Middlemarch* years, between January 1868 and December 1871. Their notes give attributions, reactions, and comments on the novelist's use of the material, for motives, images, characters, relationships, situations and ideas.

Some revisions confirm what we already know, others suggest new insights. Another valuable new aid to Victorian scholarship is the transcription and annotation by John Clark Pratt and Victor A. Neufeldt of two *Middlemarch* notebooks, one in the Folger Shakespeare Library, the other in the Berg collection. Each is basically a common-place book, though with additional notes on travel, botany, and miscellaneous items such as diet and population. Each is a pleasant world, though the editors are not keeping to the original pagination or lineation. I can't see the justification for this format. Its title, *George Eliot's Middlemarch Notebooks*, is slightly misleading, since the notes are not *Middlemarch* notebooks at all—the *Quarry* for "Middlemarch", edited by Anna Theresa Kitchell and published as a supplement to *Nineteenth-Century Fiction* in 1950—is now available only as part of the horribly printed Norton edition of the novel in an ideal world, these three books, all quite short, would be published as one volume, especially since the original publishers of the "Quarry" were the University of California Press.

Such facts bring us closer to the imagination of the novelist. There are valuable discussions of the geography and chronology of the novel, one by the editor and the other by Daniel P. Donoue, which reveal George Eliot's painstaking research, and her failures as well as her success. She and Lewes travelled to Lincolnshire to find an appropriate locale, since one of the structural notes of the novel is of her local Midland habitation with a terrain suitable for a flood. A few marks of strain show up under scrutiny. She erred in transferring a flood she had read about, which occurred in a hilly country, to the wide plains of the Fens, where the waters would not have risen so high. Haight also repeats a criticism made in *Notes and Queries*, June, 1964, by Keith Brown, who objected to the final catastrophe as "a physical impossibility" since the novel's setting was in the Fens, where the waters would not have risen so high. Haight also repeats a criticism made in *Notes and Queries*, June, 1964, by Keith Brown, who objected to the final catastrophe as "a physical impossibility" since the novel's setting was in the Fens, where the waters would not have risen so high.

Of the greatest interest to the critic are the textual revisions, not numerous but variously significant. There are a number of deletions of adjectives, and of expansive details, showing a constant effort to prune and refine. One of the larger cuts in the manuscript is an anecdote about Maggie hiding under a bed in order to avoid Aunt Glegg, being "told that she was like the naughty tabby that they were obliged to hang because she was under the bed" and renouncing for ever "the thought of hiding herself." This cut shows a concern for concentration, even in the "epische Breite" of the early books, since the little story offers an emphasis and an anticlimax in a sudden return to medical subjects, after a gap of over a year, probably marking the decision to fuse "Miss Bronck" with "Middlemarch". A period of intense note-taking, between July and October 1868, is followed by a lull, and then by a gap of over a year, probably marking the decision to fuse "Miss Bronck" with "Middlemarch". A period of intense note-taking, between July and October 1868, is followed by a lull, and then by a gap of over a year, probably marking the decision to fuse "Miss Bronck" with "Middlemarch".

Many alterations in the manuscript were made for the sake of greater precision, as in the change from "pretty" to "lovely" in the description of Maggie's exclamation at light and flowers in a crucial love-scene. This revision assimilates outer scene to inner feeling and character. There are two small deletions in the scenes between Maggie and Stephen, and the other on one occasion Stephen's foot touches Maggie's, and on another he asks for a kiss: the omission of these explicit physical reminders increased the moral emphasis and the understated sexual tension. There is the instance of George Eliot's regrettable acquiescence in John Blackwood's objection to the description of Mrs Moss as "a patient, loosely-hung, child-producing woman." In favour of the less graphic "a sensitive patient, a patient, 'loving-hearted woman'."

## Revisions and Reverberations

By Barbara Hardy

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Each is basically a common-place book, though with additional notes on travel, botany, and miscellaneous items such as diet and population. Each is a pleasant world, though the editors are not keeping to the original pagination or lineation. I can't see the justification for this format. Its title, *George Eliot's Middlemarch Notebooks*, is slightly misleading, since the notes are not *Middlemarch* notebooks at all—the *Quarry* for "Middlemarch", edited by Anna Theresa Kitchell and published as a supplement to *Nineteenth-Century Fiction* in 1950—is now available only as part of the horribly printed Norton edition of the novel in an ideal world, these three books, all quite short, would be published as one volume, especially since the original publishers of the "Quarry" were the University of California Press.

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They observe that two important events are implicitly recorded in the notebooks. On page 110 of the Folger there is a sudden return to medical subjects, after a gap of over a year, probably marking the decision to fuse "Miss Bronck" with "Middlemarch". A period of intense note-taking, between July and October 1868, is followed by a lull, and then by a gap of over a year, probably marking the decision to fuse "Miss Bronck" with "Middlemarch". A period of intense note-taking, between July and October 1868, is followed by a lull, and then by a gap of over a year, probably marking the decision to fuse "Miss Bronck" with "Middlemarch".

The editor's major sample of sources includes Thomas Watson's *History of English Poetry*, Lucrilius, Theocritus, George Grot, John Thomson's *Life, Letters and Writings of William Butler, M.D.*, William E. H. Lecky's *History of the European Mind*, Maine's *Origin of Civilization and the Primitive Condition of Man*, John Mayr's essay "Latin-English Lexicography", Jacob Bryant's *History of the Human Mind*, Friedrich Cramer's *Symbolik und Mythologie der alten Völker besonders der Griechen*, and Max Müller. In their full discussion of these authors, Professors Pratt and Neufeldt cite the many references in the notebooks, and the work of earlier scholars—W. J.

Harvey, for instance, on the context of Casaubon's pseudo-scholarship—and make suggestions for new emphases and interpretations.

For instance, they provide a full commentary on the extracts from Lucrilius, an author whose reputation went up and down and up again in Victorian times, and whose congeniality for George Eliot—also engaged in washing out stains "of foul religion"—was plain, and perhaps reinforced by her reading of "Lucrilius". But the editorial suggestions go beyond this obvious noting of affinity and they point to her interest in Lucrilius's fine tolerance of rational and poetic uses of myth, and his articulation of something very like George Eliot's own belief in a natural and secular replenishment of resources.

The danger with such studies, perhaps, is their tendency to localize sources, and to underplay the past. Although *Middlemarch* probably contains George Eliot's clearest emphasis on the "choir invisible" as a human surrogate for immortality, the fictional embodiment of this idea goes back at least as far as *Adam Bede*. The importance of Lucrilius is perhaps of context, as well as extracts, I hoped that Tyrwhitt's Chaucer, which she used, would contain the hallowed "To Rosemounde", which is about a lady with a little voice. But if George Eliot over read this most promising source for her nymph caught young and educated in Mrs Lemon's finishing-school, it was not from Tyrwhitt. However, the readings in poetry are highly suggestive. Watson provided George Eliot, whose poet's reach tried to exceed her own, with a group of information about the history of English poetry, and her interest in older forms of the language in metrics, in alliteration, and in romance, stands out vividly amongst the extracts of Latin, Greek, German, Spanish, Sanskrit, and so on. Once more, the interest lies not only in the sources of ideas but in the propinquities of the artist.

The editors rightly stress Watson as a source for her interest in "the myths and persons of English literature", though they recognize her need to study poetry for her poetry. They suggest that her readings in Watson and Lucrilius encouraged her to show all the positive attributes of the poet, the biographer, the scholar, and the historian. They concentrate on scientists, scholars, and historians, in the sources and to some extent in the novel, but underplay the importance of poetry in *Middlemarch*. Perhaps George Eliot's last two novels owed their concern with poetry, myth, and science, to her own ungainly poetic ambivalence. *Romola* has its poets, and *Daniel Deronda* has Mordecai, inspired and in part modelled on Jehuda Ben Halevy, whose name, like other fragmentary materials for *Daniel Deronda*—some noted by the editors, and some not—is recorded here.

But *Middlemarch* is the novel most steeped in poetry, for all its epic and prosaic reach. Ladislav writes his hymn-like song, "O me, o me, what frugal cheer", tells Dorothea that she is "a poem", and offers a definition of the poet's soul as one "in which knowledge passes instantaneously into feeling, and feeling flashes back as a new organ of knowledge". The novel also shows more fugitive signs of George Eliot's practice and knowledge of poetry, in particular, in her treatment of inner conflict. For instance, there is a prominent use of allegory, and though she could have learnt this from Bunyan and Fielding, old legends of hero and feckless wanderer in *Middlemarch*, it is exciting to think that she had been reading Langland. When she registers "the notes from the mass of the magistrate's mind", in Chapter 2, or borrows old Featherstone "on a morning of heavy and fresh rain", it is good to think that her saturation in medieval poetry had passed into feeling as well as into knowledge.

Her notebooks are daunting displays of erudition, but it was an erudition assimilated by the artist's imagination. They are not "scholar's footnotes", but also "novels", and—like old ways—a poet's.







# The Politburo's old boy network

By Geoffrey Hosking

**SIBILA FITZPATRICK:**  
Education and Social Mobility in the Soviet Union, 1921-1934  
355pp. Cambridge University Press.  
£15.50.  
0 521 223 253

The present Soviet leadership is the product of a particularly unusual "old boy network". No less than half the members of the Politburo in June 1978 (when Sheila Fitzpatrick's book was completed) were members of the First Five Year Plan (1928-32). The came from working-class or peasant backgrounds, most of them studied in engineering institutes, and their progress after graduation was in some cases breathtaking. Alexei Kosygin, for example, graduated from the Leningrad Textile Institute in 1935, was director of a textile factory by 1937, and in 1939, at the age of thirty-five, became Commissar of the Textile Industry for the USSR. Even more remarkable was the rise of Dmitri Ustinov, who graduated from the Leningrad Military-Technical Institute in 1934 at the age of twenty-two, was director of the major "Bolshevik" armaments works by 1940, and in 1941 was appointed USSR Commissar for Armaments, one of the most responsible of all government posts at the time. By comparison the progress of Leonid Brezhnev, who left the Dnepropetrovsk Metallurgical Institute in 1935 to become deputy secretary of the Dnepropetrovsk regional party committee in 1939, aged thirty-three, seems relatively modest, but is still striking by normal Soviet bureaucratic standards. These were three prominent members of what Professor Fitzpatrick, following Milovan Djilas, calls the New Class, the Red specialists with technical training and political allegiance, who directed both industrial and political affairs in the Soviet Union from the late 1930s, and who still do today, with far fewer generational changes than might have been expected. In the interim, those mature graduates of the mid-1930s formed the nucleus of the most stable ruling group in recent Soviet history. The educational system which produced them is obviously worthy of study. This, surprisingly, Professor Fitzpatrick's book is the first Western monograph to study it in detail.

Education has played a more important role in Soviet society than in most other Leninist states. Soviet theorists have always held that "consciousness" was a key to social development; only through changing a man's "consciousness" should he be turned into a fit and functioning member of the new socialist order. Education, primitively, millions of people still had to be taught to read and write. And at the top end of the scale, in order not to be dependent on "old-regime" specialists, the Soviet experts needed to produce in their own persons.

It is perhaps surprising, then, to discover that Bolshevik educationists were far from agreed on what they expected the schools and colleges of the new Russia to look like. Economic administrators saw skilled workers as the training of engineers to man the new factories. The People's Commissariat of Education (Narkompros), and its head, Lunacharsky, imbued with progressive educational theory, wanted the new Soviet citizen to be a whole man: products of a rounded education. They were against discrimination in admissions, feeling that children of all social classes should be given equal opportunity and that none should be required to suffer for the sins of their fathers. The Bolsheviks, on the other hand, the party's youth organization, wanted explicit discrimination in favour of working-class and peasant students. Their vision of the "whole man" was a specifically proletarian one, and they felt it should be attained on the job. They therefore recommended a vocational education closely coordinated with industry, and followed by at least a few years' practical and political work before the possibility of higher education was opened. More than 100,000 people had been admitted to the school system in the early 1920s, but the system was hardly the force which

Narkompros desired, though there were confused attempts at social discrimination, at least in admissions to higher education. Then, around 1928, there was a sharp turn. The persistent pressure of Komsovol activists and economic administrators was rewarded with something like a "cultural revolution" (described in another book edited by Sheila Fitzpatrick, *Cultural Revolution in Russia, 1928 to 1931*). This was the time of the first show trials, when "bourgeois specialists", beginning with the hapless engineers of the Shakhty coalmines in the Donbas, were induced to confess publicly to "reckless" activities directed against the Soviet industry. Spetsyevstvo (literally "specialistising") became a compulsory duty for the "party-minded". Old-regime scholars were persecuted and purged; spontaneity and revolutionary consciousness were glorified.

Lunacharsky was dismissed as head of Narkompros and replaced by Bubnov, whose previous experience had been in Agitprop and the political administration of the Red Army. He gave the radical pedagogical theorists their head. The schools were reorganized so that most of children's time was spent, not in classroom learning, but in the "old type" of relationship between adults and children, "bosses" and "subordinates", but out and about in libraries, in factories, in party offices, carrying out projects.

The upper forms were turned into *tekhnikumy*, or technical schools, giving vocational training and steering the pupils towards a particular factory or enterprise, where they would subsequently work. In the countryside *kul'tpukhody* (cultural campaigns) were declared, in which Komsovol and party workers were sent to the villages to reinforce peasants to read. These measures often misfired because of the accompanying processes of collectivization of farms, "dekulakization" and the desecration of churches. In higher education there were attempts to limit the number of students, and to favour workers and the relatives of workers (workers' preparatory faculties) came briefly into their own.

Above all, there was a drive to recruit young workers of secure

party credentials to train for the top jobs and replace the hated "bourgeois specialists" in industry and government administration. The party's Central Committee ordered special mobilizations, usually a thousand at a time, of the new students were called "Thousands" — to go to newly expanded and developed institutes, mostly in some branches of engineering. Altogether more than 100,000 were recruited in this way during the First Five Year Plan. These *tyuzhenty* (a useful Russian term for the upwardly socially mobile) formed the backbone of the New Class. They seem, moreover, to have survived the purges of 1936-39 unusually well: Professor Fitzpatrick gives evidence to show that 90 per cent of them were still to be found in an official survey of "leading cadres and specialists" in 1941. (Compare their predecessors: 44 per cent of delegates to the Seventeenth Party Congress of 1934 survived to attend the next Congress in 1939.)

While these people were at their studies, however, the whole philosophy and practice of the Soviet educational system underwent another U-turn. Parents and teachers began to complain that children were not really learning anything, but were merely learning to flatter their teachers. The schools were reorganized so that most of children's time was spent, not in classroom learning, but in the "old type" of relationship between adults and children, "bosses" and "subordinates", but out and about in libraries, in factories, in party offices, carrying out projects.

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**By Ernest Gellner**  
**C. A. HALPIKE:**  
*The Foundations of Primitive Thought*  
516pp. Clarendon Press: Oxford  
University Press. £17.50.  
0 19 823196 2

The problem of rationality and primitive mentality has had a certain revival of late. The present volume is a significant and sustained contribution to it from a new angle, and one which, the author insists, has not previously made much impact on anthropological theory. It is Professor C. A. Halpike's response to the question: "What is the difference between the mind of a primitive and the mind of a modern?" The author's answer is that the difference is not in the mind itself, but in the social functions of living societies. This may be a little unorthodox to say the least, but it is a claim to give an account of the social functions of living societies, in as far as Halpike does not say that they did it badly, but appears to imply that they did not do it at all. It may be right when he observes that what they say seems "primarily designed as ammunition in advancing some philosophical theory, rather than derived from any real understanding of the ethnography", but his own arguments and data are most certainly marshalled in support of a general idea, and this is by no means a defect.

Apart from philosophers in general, specific thinkers such as Claude Lévi-Strauss and Edmund Leach come in for firm condemnation for their un-Platonic views, the former with the help of some well chosen quotations from Chomsky, the latter for over-rating the role of language in helping us to break up the alleged continuum of early experience into discrete objects. Each theory of reality is a continuingly artificially broken up by the cultural categories of language is one of the main pillars of cultural relativism. . . .

Leach is in substance criticized for holding that it is Eskimo

knowing no ethnographic facts either. That's blunt enough, and his own argument does indeed try to bring together these two crucial elements, namely Piaget and ethnography. He goes on to say about philosophers that they "are experts in the analysis of explicit, propositional statements made by isolated individuals . . . (but) have little experience in the analysis of the social functions of speech in living societies". This may be a little unorthodox to say the least, but it is a claim to give an account of the social functions of living societies, in as far as Halpike does not say that they did it badly, but appears to imply that they did not do it at all. It may be right when he observes that what they say seems "primarily designed as ammunition in advancing some philosophical theory, rather than derived from any real understanding of the ethnography", but his own arguments and data are most certainly marshalled in support of a general idea, and this is by no means a defect.

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## The situation of speech

By O. L. Zangwill

**FRANCIS SCHILLER:**  
*Paul Broca*  
Founder of French Anthropology, Explorer of the Brain  
350pp. University of California Press. £15.  
0 520 03744 8

This is the centennial year of Paul Broca (1824-1880), the distinguished French surgeon and anthropologist, renowned for his discovery that the faculty of articulate speech appears to have its seat in a small area of the left hemisphere of the brain. Although this claim has been much disputed, it has continued to hold sway right up to the present day, and undoubtedly did much to reinforce the concept of the cerebral localization of psychological functions, so long discredited by the extravagances of phrenology. Whatever the truth about the localization of mental activities, there can be no doubt that the name of Broca is entitled to high respect in the annals of neurology.

A Gasccon of Huguenot stock, Broca was born in a small town in the Gironde where his father was the local doctor. At school, he showed a distinct talent for mathematics, and had set his heart on becoming an engineer, but the early death of his sister, together with some parental pressure led him to follow in his father's footsteps. In 1841, at the age of seventeen, Broca boarded the diligence at Bordeaux to start upon his career as a medical student in Paris. Although he remained on very close terms with his family, in the event he never returned to the Gironde.

Francis Schiller re-creates vividly the turbulent life of a medical student in the Paris of the 1840s. Seen by very recent eyes, the scene is kept as an user in a speedy Dickensian school, where his main duty seems to have been to administer punishment and supervise the boys who had been kept in after school hours.

How tragic it is that descriptive writing of this quality must depend for its subject-matter on one of the greatest abuses of psychiatry that the profession has known. The *Ardis Anthology of Russian Futurism*, edited by Ellen Reid and Carl R. Proffer, (320pp. Ann Arbor Michigan: Ardis, 1979, £8.23 46 7), contains the more of the leading writers of the movement. The anthology also includes modern critical articles on Futurism. The book is illustrated with many rare photographs.

language which teaches the Eskimo to distinguish many varieties of snow, whereas on Halpike's view Eskimo language merely records differences within the snow, or in what the Eskimo calls the snow. I do not see that Halpike actually establishes his point about the, as it were, passivity of language in this business. Can the Eskimo really teach their young all the nuances of snow lore, without possessing an appropriate vocabulary for it? But Halpike does seem to me to have a point when he stresses (supported by a chorus of supporting quotations) that we are, in our general metaphysics, far less slaves of our syntax than the language-enthusiasts have claimed. It seems that our visions can defy the bias of our grammar. In the concluding chapter of the book we learn that if we adopt the viewpoint recommended, "we shall succeed in transcending the essentially futile and anti-scientific relativism which has been fashionable for so long".

The basic underlying pattern of the argument by which this conclusion is reached seems to be this. Concern with the psychic operations postulated by Piagetian psychology leads Halpike to be troubled by language far less than is usual among contemporary philosophers, and to see the emergence of higher forms of intellectual operation as conditional on certain social institutions. Noting this, he defends evolutionism and, to my mind, misdiagnoses the hostility to it in British anthropology, as a reaction to early over-emphasis on rightly defined stages of society, and suggests that, if we concentrate on explaining the developmental process rather than defining the stages, this approach will become acceptable. In a sense he is right: it was precisely the vacuity of evolutionary explanations which was their defect. But will this weakness be overcome by such a highly schematic and psychological neo-evolutionism?

Halpike's anti-linguistic approach has another curious consequence. Although he disclaims in his preface any intention of dealing with morality or aesthetics, by the end of the book he outlines an overall social philosophy which develops almost with the rest of his argument. "The recognition that action is a form of knowing has truly seminal and revolutionary consequences. . . . Here, as he explicitly recognizes, he comes to blend the ideas of Piaget with those of Michael Oakeshott, as prototypical of the developmental psychologist with non-verbal cognitive

in the case of speech and language disorders, on the other hand, the impact of Broca's work has, if anything, been all too lasting. While his attribution of severe and persistent disturbances of speech to lesions of the left hemisphere, and all events in right-handed individuals, has never been questioned, much greater doubt attaches to his claim that a small and highly circumscribed region of this hemisphere, known as "Broca's area", is to be found in the left hemisphere of the brain. While severe and long-lasting disorder in the expression of speech (often called "Broca's aphasia") is also only too common as a sequel to strokes or other forms of brain damage involving the anterior portions of the left cerebral hemisphere, lesions restricted to Broca's area without appreciable damage to deeper structures seldom give rise to more than a transient impairment of speech.

While Broca's area undoubtedly forms part of the cerebral system governing the formulation and expression of speech, it is almost certainly erroneous to regard speech itself as being generated exclusively by a small and highly circumscribed area of the cerebral cortex. The area of the brain involved in the production of speech with the integrity of the left hemisphere of the brain and its recognition of an important asymmetry in the functions of the two cerebral hemispheres remains the central contribution to human neurology.

Dr Schiller has written a scholarly and highly readable biography which will be read with interest and pleasure not only by neurologists and other brain specialists but by anyone with a taste for the history of medicine and more specifically nineteenth-century medicine. Paul Broca was a man with verve, flair and solid achievement. His name will long survive in the history of neurology.

operation is bonded to the conservative political philosopher's distaste for revolutionary scripturalism. The romantic Hegelian finds his antithesis confirmed by the laboratory psychologist. (Will he welcome such technicist support, I wonder?) "Rationalism" is in so many words castigated as a disease, though re-defined in Piagetian terms as the rejection of non-propositional knowledge and as scorn for practical skills. This incidentally enables Halpike to be kind to the primitive, allowing him any amount of wisdom whose hallmarks include a respect for practical knowledge, as "practice is always in advance of theory", though the preconditions for theory society. But if this be so, and primitivism is rich in practical wisdom, it is not entirely clear whether or why the evolutionary development of formal, abstract cognitive operations should be commended at all (as it seems to be) by reviving the label of evolution. . . . cognitive growth ceases earlier, and . . . formal thought and the more advanced concrete operations in particular are not developed. . . . There may be strains in the marriage of two traditions which Halpike does not take to me how Oakeshott's position could be purged of that relativism which Halpike claims to transcend.

Halpike seems to be a unilinear evolutionist for one kind of cognitive operation (that studied by developmental psychology), and a permissive relativist in the sphere of practical wisdom. Societies may be ranked in terms of the former, but as diverse yet equal in the latter. . . .

It is interesting that when Halpike concretely characterizes the distinctiveness of primitive thought (he offers a summary of his views on pages 486-7), his conclusions do not differ so very much from what other anthropologists have said, who did not share his distinctive premises. In both cases, radical differences in mental operation are denied; but the differences which then remain, on Halpike's account, sound quite familiar. So the new approach does not yield radically new results, and of course does not invalidate it. . . . I am not convinced by his plea that developmental psychology is the key to further progress in anthropology; but his very substantial book must now be the place where this view can be examined at protocol of a thorough, interesting, sustained, and well-documented manner.

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## commentary

## Ibsen in body-language

By Virginia  
Llewellyn Smith

Hedda  
Round House Theatre

It takes confidence on a director's part—or a nice sense of irony—to have an actor thunder, just at the end of the play, something about an absurdity that wasn't worth seeing through to the end. Of course, that's General Gabler on the subject of his daughter's life, and Charles Marowitz's free adaptation of Ibsen, *Hedda*, isn't totally absurd—just different, and enjoyable if you like novelty for novelty's sake.

Marowitz pares down the action to a schematic simplicity, cutting scene-changes and a lot of dialogue. Having characters talking all at once makes it difficult to follow the actual plot involving manuscript and pistol, and also reduces the playing time to a mere ninety minutes, but in this span Marowitz puts together some basic confrontations: wife Hedda v. smothering domesticity; woman Hedda v. her own frigidity. There's even time left over heavily to underscore the points made, this is done by various devices, mainly visual. During their opening encounter, Hedda and Thea raise their voices to a squeak and bend slowly from the knee till they are child-sized. It's effective once, but as they repeated the stunt, it became increasingly impressive not so much by the irredeemable little-girlishness of their rivalry as by the evident strength of their thigh muscles.

Ellert, too, makes his mark by physical exertion. His is a slight part, for he represents little more than Hedda and Thea's vague imaginings (about beauty and intellect, respectively) but the brooding debauch in which Ibsen has him assert himself offstage is an opportunity for explicitness Marowitz does not pass up. Clapping a wreath of vine leaves on his head, Ellert mocks Hedda's conception of him as he makes love to the madame (his dealings with whom are so devoid of erotic charge that any conception of him as a sexual force is also mocked, but I doubt if this effect was intended). Then the girl in his embrace becomes Hedda, so we can see for ourselves how rigid she is—and it is some relief to see her leave Ellert's fumbles when the General, her father, appears. This invented character is there because he is the examination of Ibsen's frigidity. Hedda fears him yet is attracted to him or, in Marowitzian shorthand, he alternately strikes her and carries her piggy-back.

At this level of action, Ibsen scarcely matters. But if Marowitz intends that his *Hedda* also be tragic, I think he has failed. Too much of the subtle dialogue has gone in which Ibsen works out the drama of an idealistic, flawed character suffering in a trap of her own making. We can see Ibsen's Hedda fantasizing herself, in her boredom, into a creature more pervasively irritated by Ellert and Brack than she does play straight. We come to realize that, living completely in a world of her own, Hedda shrinks from the idea of being drawn into anyone else's world, real or imaginative, through any assumptions they may make about her. What there is in that inner sanctum—sexual fantasies, as Marowitz would have it, or whatever else—matters less in the terms of Ibsen's drama than Hedda's sense of the inviolability. Ibsen gives us a moment of pure tragedy, as it is superb drama when Hedda, as an excuse for burning Ellert's manuscript (as he is inspired by one of her most eloquent and wrong-headed fantasies) has to admit to her husband that she is pregnant. The feel, almost palpable, the sense of this experience for her, is as if she carried the world's first child.



Joseph Beuys, "The secret block for a secret person in Ireland". A major exhibition of the contemporary German artist's work—the biggest so far in Britain—is on show at Anthony d'Offay until September 10. Anthony d'Offay has recently opened a new gallery of 2,500 square feet on the first floor of a warehouse at 23 Dering Street, round the corner from his other, original premises at number 9, and the Beuys show is divided between the two. The new gallery is given over to a large environmental work, *Sixties* from the House of the Shaman, begun in the 1960s. The older rooms principally house a suite of 128 drawings entitled *Words* which can be seen to be published shortly as a book. After Beuys, artists being exhibited at the two galleries before Christmas will include Richard Long, Gaudier-Brzeska, Lawrence Weiner, David Jones and William Roberts.

Marowitz does, in one striking scene, bring together the manuscript (child of Ellert and Thea's spiritual union) and a blood-smearing doll, twin reminders of Hedda's wickedness and of the horror that is happening to her, but it is only a juxtaposition of symbols, not worked out in depth and integrated into the drama. There are moments of menace in his version, but they are always but-legged, like the three black crones that complete Teznan's domestic circle. This Hedda does not mention the pregnancy when confessing her crime, in an ending that is pure Victorian melodrama—her ladyship brought low by fear of scandal, finally disappearing over a hell-like chasm in lurid light. The General intones about the guilt between the sexes—sentiments set down by Ibsen, though not in his play. As melodrama it works well, if you can take the sudden switch of genre—the mundane incriminatory plot of the General was seen earlier, centred, with Hedda,

## Packing them in

By Anne Duchêne

Old Heads and Young Hearts  
Chichester Festival Theatre

Dion Boucicault's *Old Heads and Young Hearts*, first produced in 1844, when he was twenty-three, is being bravely revived at the Chichester Festival Theatre this summer and suits the holiday humour there cheerfully enough. "Chaos is clockwork, in comparison," one of the characters observes about the so-called plot, which defies and does not really deserve summarizing—about two pairs of Grosvenor Square lovers over-reacting to possible parental pressures, and about disguises, elopements, illegitimacy, comic elyptism and soldiers and rotten-borough obsequiousness. The actor Peter Sallis, who participates, has "freely adapted" the original four acts to make two, and even had he adapted them with constraint one cannot see how he could have cut out more threads without the whole loose fabric's collapse.

It is a pity that Boucicault had no experience of a theatrical culture that might have pruned his exuberance and shown his virtues in higher relief. Between his first success, at twenty, with *London Assurance*, and this play three years later, he in fact had no less than eighteen plays produced in London, which itself suggests something pretty uncritical, on both sides; but after this one, he devoted the rest of a long and prolific life entirely to melodrama. Presumably he judged that his public preferred gross acting to fine language, and previously felt he needed its backing in the spirited career of marriages and bankruptcies on which he embarked.

This play is a last glimpse of him, therefore, standing like Janus

between one defunct dramatic mode and another not even yet struggling to be born, except in himself—the grafting of the old Restoration periods and punche on to the pseudo-naturalism of Shaw. The play reflects all these tensions and all these styles; so that the modern audience perceptibly and sensibly soon gives up seeking for coherence, and settles for enjoying each funny moment or resounding single line as it arrives. Most of the time, they are not kept waiting long.

Uncertain focus in the writing makes inevitably, for untidy acting. Everyone works with enormous gusto—notably Lewis Flander as the chief swain, who loves both a beautiful widow (Judy Parfitt) and her £5,000 a year with equally persuasive honesty (though he seems perhaps faintly uninterested when obliged to come on disguised as a postilion and blowing a horn). Peter Sallis makes the cleric, Jesse Rural, a winsome little spanner in the works; Frank Windsor is a bit too stentorian as Colonel Rackett when cannot find the battle of Hastings in the Military List, and isn't impressed anyway by people whose ancestors arrived just after it was over. The palm is borne away, though, by Lally Bowers, who has the most consistently entertaining simple-liners and gives them the top spin they deserve, making the like "So this is Middlesex?" take on the resonance of Lally Bracknell's later handbag. But poor Boucicault!—how hard he must have worked, to make himself less interesting than he might have become.

*Old Heads and Young Hearts* ran until September 20 in repertory with Peter Sallis's production of *Much Ado About Nothing*. Jones and Gerald Harper are Brattice and Benedick. Patrick Garland takes over as Artistic Director at Chichester on January 1.

## O Angry Man!

By Michael J. Collins

Look Back In Anger  
Roundabout Theatre, New York

This revival of John Osborne's *Look Back In Anger*, for all its virtues, leaves unanswered one important question: whether the play has, after twenty-four years, more than theatrical interest. Ted Craig's production (running until August 31), which casts Malcolm McDowell in the role of Jimmy Porter, is excellent in places. The scene at the table in the second act, for example, in which Jimmy berates himself by being offended for Helena's benefit, is superbly funny. The final scene, with Lisa Banes's Alison on her knees "in the mud at last", is moving and, together with Jimmy's bears and squirrels speech, brings the play to an intense and effective close.

And yet one cannot be entirely satisfied, for not everything has gone so well. When, for example, later in the second act, Jimmy talks about his father's death, his pace and tone sound too much as they did moments before when he was being deliberately offensive. If we are to accept, as the play seems to ask, his view of things, Jimmy needs more than a monotone of vehement language; he must persuade us he actually feels compassion and pain. But in this production, he remains unpermeated, for Jimmy too often seems a performer, doing the same routine irrespective of the occasion or the words he has to speak.

One very often has this sense of the "characters" being outside themselves, speaking but never feeling anything, and as a result it becomes rather too clear how conventional a play *Look Back In Anger* really is and how poor to melodrama the second act, in which Helena first slips and then passionately berates Jimmy, turns so suddenly into a farcical scene. The "evoked laughter" from the audience the

night I was there. Helena's farewell to Jimmy, "I shall never love anyone as I have loved you," is said with such conviction that it sounds silly. Too often during the evening the characters seem simply to be acting in a play.

If the troubling thing about the production is its failure of engagement, Jimmy's view of things—that there are no good causes left, that suffering and privation are met with indifference—none the less seems particularly relevant in our own self-absorbed, insular time. What one would like to know is whether *Look Back In Anger* can still be convincing—whether Jimmy Porter can ever in production become what the play seems to want him to be: the knight without a quest, the outraged, impotent idealist, in whose moral purity we can believe.

Women, Androgynes, and Other Mythical Beasts  
Wendy Aiger O'Flaherty

Women, Androgynes, and Other Mythical Beasts is a study of sexual metaphors and animal symbols used in religious concepts about the relationship between men and women, parents and children, gods and goddesses, illustrated, published and annotated by a collection of scholars, historians of religions, poets, and artists. It is a book of great interest to Indian scholars, historians of religions, poets, and artists. It is a book of great interest to Indian scholars, historians of religions, poets, and artists. It is a book of great interest to Indian scholars, historians of religions, poets, and artists.

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## commentary

## On the bald street

By Kate Flint

Algernon Newton  
Graves Art Gallery, Sheffield

Understandably, the popular press christened Algernon Newton "the Regent's Canaletto". Peeling stucco and serried chimney stacks are reflected in the lagoon of Paddington Basin, in the waterways of Camberwell and Kentish Town. Some fifty of Newton's luminous London scenes are currently on show at the Graves Art Gallery, Sheffield: an exhibition which moves to the Plymouth City Art Gallery in mid-September, and to the Royal Academy on November 1.

The continual resemblance to Canaletto is not accidental. It appears in the rectangular exactness of cornice and parapet, the complicated perspectives and chiaroscuro of wharves and brick walls, and in the sudden, precise contrasts of sunshine with gloom. Although never happy with the second-hand impressionism he learned at the Slade and the London School of Art, Newton did not emerge until the 1920s from his refuge in Munnings-inspired animal and country-genre painting: the greenish-grey palette to which he periodically returned. Visiting the National Gallery for stimulus, he was instantly struck by the Italian's method of rendering light in cityscape, an effect which he emulated by adopting his predecessor's mode of monochrome under-

painting—cork black and cynine blue for the falling shadows, and raw sienna and raw umber beneath the areas of hazy sunshine. The decorum of other eighteenth-century painters is reflected both in Newton's water-colour sketches and in the grand-scale commissioned portraits of country houses. Only once did Newton visit his mentor's native Venice, however, complaining against the impossibility of re-approaching its charms—"the only place he did not haunt was the railway station".

Above all, Newton was a painter of London: not of Canaletto's Somerset House or St James's Park, but of the hinterland of decaying respectability. Newton's inter-war terrain overlaps with that of Graham Greene and Jean Rhys: crumbling

terraces in Bayswater and Notting Hill, their net-curtained windows facing onto drizzle-soaked streets. To Newton, these districts were much more beautiful than the West End: "there was more of the individual character of London there, far more mental atmosphere and a certain sameness made up of human associations hung over the sordid streets and backwaters of London". At times, he seems to strain a little for melancholy, preferring the ambiguous lights of dusk or early morning. He tried, he said, to convey the ghostly past of these residences rather than their mere bricks and mortar. The gloom occasionally approaches melodrama: decrepit rafters and telegraph cables become silhouetted against darkening storm clouds.

Newton's pictures are rarely populated. The few perambulating pushers and rabbit-couraged dog-walkers have the same affinity with shadows as the sporadic stray cats. Despite the dispirited industrial settings—the broken-windowed red-brick factories and rotting warehouses—there is little evidence of any labour. Only one harp is heard; no one seems to be stacking or unpacking the quayside crates. This urban emptiness draws attention to the formal elements of Newton's composition. His skyline silhouettes are rarely broken by tilting diagonals; preferring the angled intersections of flat roof and chimney, he makes the houses form toning blocks and oblongs of beige, buff, and dirty cream. This spaciousness also has the power to disquiet, in the manner of de Chirico's enigmatic vacant streets and piazzas. But the deeply latent, perhaps unconscious surrealist and formalist elements were not pronounced enough to affect the popularity which Newton enjoyed in the 1930s, which Newton enjoyed in the 1930s, which Newton enjoyed in the 1930s.



"Paddington Basin" (1925), from the Algernon Newton exhibition reviewed here.

## Ungagged gags

By Della Couling

Rough Magic  
New End Theatre

Set in an unsuccessful theatrical agent's office, *Rough Magic* is a manic stab at the subject of alienation, over a popular theme in Hampstead. The six scenes are entitled *Mania*, *Paranoia*, *Nausea*, *Necrosis*, *Hysteria* and *Anaesthesia*. The kind of interest that Edinburgh is currently showing in Robert Louis Stevenson seems to derive almost entirely from local enthusiasm. Attempts to give more formal explanations of the celebrations are not at all convincing: the relevant dates just refuse to conform.

1980 marks the 130th anniversary of Stevenson's birth and the eighty-sixth of his death. In 1880 he was still known primarily as an essayist and a writer of travel books, a man of enormous promise but not yet the author of *Treasure Island*, *Kidnapped*, *Thrawn Janet* or "Markheim": the one book he published in that year was a privately-printed edition of *Deacon Brodie*, a play written in collaboration with W. E. Henley, and the one significant centenary that falls this year is of Stevenson's marriage in America to Fanny Osborne. The more directly literary events of his life are best regarded with the caution displayed by a reference to Stevenson in the Scottish Tourist Board's pamphlet *Victorian Scotland: What's Happening in 1980*: "Centenaries of the publication of most of his best-known works are approaching".

Edinburgh, meanwhile, is acting as though those centenaries have already arrived. Last month a symposium was held at the University on the theme of "Stevenson and Victorian Scotland": the principal speakers included David Dalrymple, W. J. Robinson, Douglas Gifford and J. C. Furness, and the papers are to be published by the

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## Uncentenary celebrations

By Peter Keating

Robert Louis Stevenson  
Edinburgh

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Both exhibitions are fairly small and organized chronologically in order to demonstrate the variety of Stevenson's life and the nature of his artistic achievement. The National Library of Scotland has concentrated on books and letters drawn mainly from its own collection. Items on display range from the "Library of Moses" written when Stevenson was six years old through essays and addresses composed while he was a student at Edinburgh University, to first editions of the novels and short stories of his maturity, including some interesting early translations into German, French, Danish, and Swedish.

The exhibition at the Canongate Tolbooth Museum, "A Spirit Intense and Rare", is clearly and very successfully aimed at the general public. It contains a replica of the nursery at 17 Hanover Row (where Stevenson lived as a child); details of the lighthouse built by his father and grandfather together with a holograph designed by Thomas Stevenson; personal possessions of Stevenson's as well as the lead soldiers played with in Harrow Row and the revolver he carried with him in Samoa; and photographs and paintings of places where he lived and worked in England, France, Scotland, America and the South Seas.

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